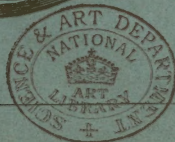
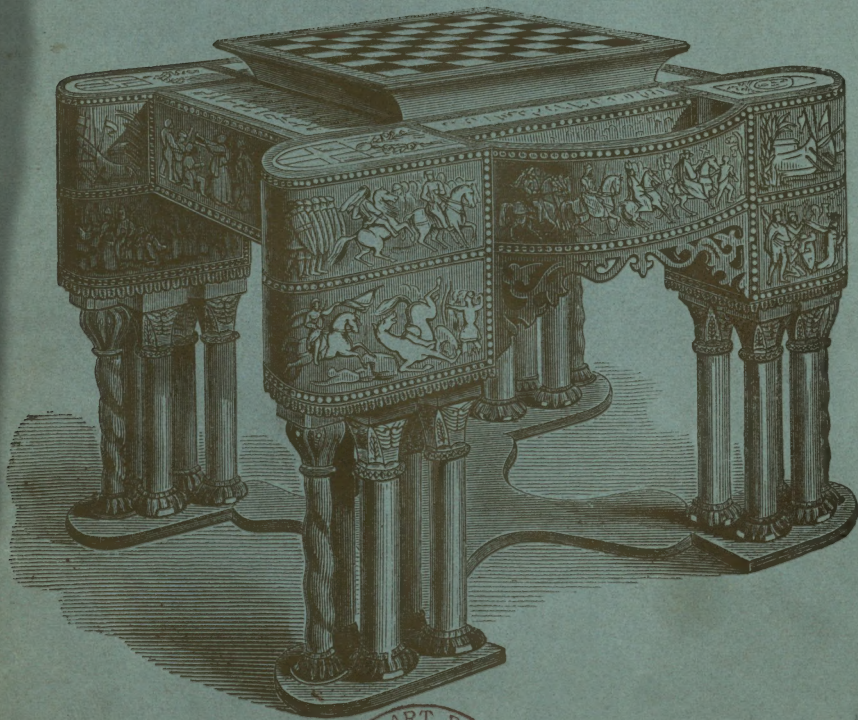


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GRAYDON'S  
CRUSADER CHESS-MEN  
And Table.



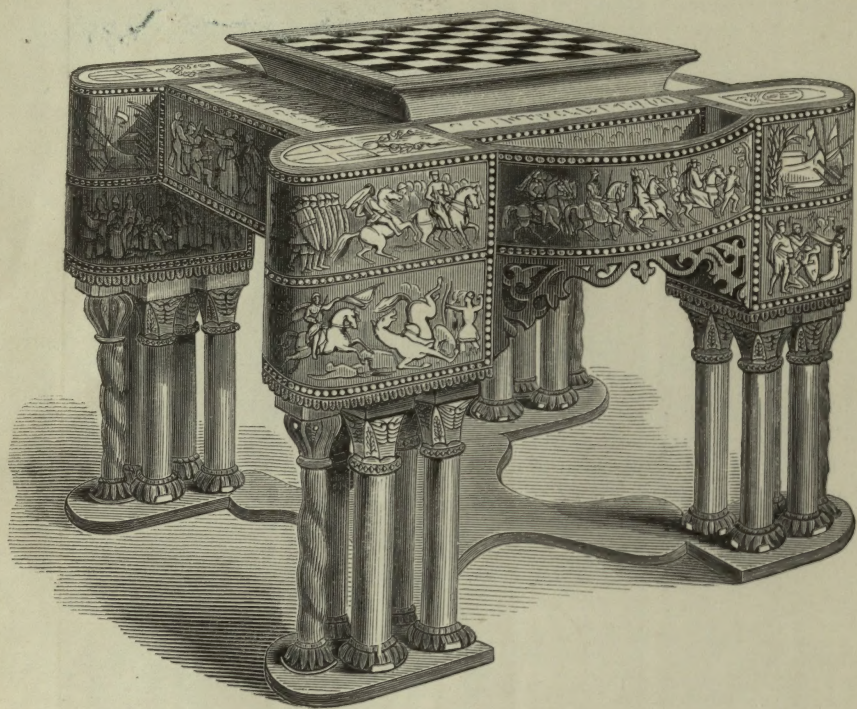


THE JOURNAL

OF THE







GRAYDON'S

*Cornhill 1851*

CRUSADER CHESS-MEN,

And Table.



LONDON:

REYNELL & WEIGHT, PRINTERS, LITTLE PULTENEY STREET, HAYMARKET.

1851.

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## INTRODUCTION.

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THE wars of the Crusaders being the only ones towards which the whole Christian world not alone had a unity of interest, but contributed all the chivalry of the day, and affording (that essential requisite in Chess) an instance of two Kings, Queens, Bishops, and Knights taking prominent active parts, led to the idea of adapting them to Chess, by selecting the leading characters of the contending parties to represent the several pieces, and emblazoning the battle-ground with their arms, banners, &c., thus giving to this highly intellectual game the additional interest of a truly historical illustration. The appropriateness of the scenes depicted in the exquisitely beautiful Bassi-relievos of Ludwig Schwanthaler in the Throne Room of the Palace at Munich, induced the Author to have them modelled by Hancock, and electrotyped by Johnson, so as to use them in embellishing his Crusaders' Chess Table.



### The Chess-Men.

The *Crusader, or White King*, is copied from the figure in No. 1 of Schwanthaler's Friezes, of Baldwin, King of Jerusalem, in 1190, at the time of the Crusades, under the Emperor Barbarossa and Richard Cœur-de-Lion.

The *Queen* is likewise taken from the figure of Sybilla, Baldwin's Queen, in Frieze No. 4.

The *Queen's Bishop*.—There not being any likeness (at least available), this figure merely represents William, Archbishop of Canterbury, who accompanied Richard Cœur-de-Lion to Palestine and died there; he was only excelled in valour by Richard, having at one battle saved the entire Crusaders' army by his personal bravery.

*Queen's Knight*.—Richard Cœur-de-Lion, taken from the medal struck prior to his going to the Crusades.

*King's Bishop*.—Represents Odo, Bishop of Bayeux, who accompanied the Earl of Albemarle to the Crusades.

*King's Knight*.—The Emperor Barbarossa, taken from the figure in No. 8 of the Friezes.

*Saracen King*.—Saladin, copied from Frieze No. 4.

*Saracen Queen*.—From a figure of a Sultana, in Nicolas Nicolâi.

*Saracen King's and Queen's Bishops*.—From figures of Dervises, in same work.

*Saracen King's Knight*.—From a figure of the Turkish warrior, Delly, or Dare Devil, in the above work.



*Saracen Queen's Knight.*—Copied from No. 2 of Schwanthaler's Friezes.

*Saracen King's Pawn.*—Taken from a figure in Nicolas Nicolâi of one of the armed attendants who always precede the Sultan.

*Saracen Queen's Pawn.*—A Guard of the Harem.

The other Pawns are from figures in Schwanthaler's Friezes.

The shields of the Pawns are emblazoned with devices similar to those on the squares opposite to their respective pieces, thus marking to which each belongs, and in cases of wagers as to with which Pawn check-mate shall be given, obviating the necessity of the "Poin Coif."

*These Men have been carved in Ivory by STAIGHT, of Walbrook, London.*

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## DESCRIPTION OF THE TABLE.

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The Table is made of Italian walnut, the Chess Board on a frame of patent ivory. The four circular corners have illuminated shields (page 19), and the friezes (page 20), Nos. 1, 2, 3, and 4, on the top, as also Nos. 15 and 18 inside the pockets, are in electro silver, all under plate glass: the circular side of the pockets opposite friezes 15 and 18 are lined with looking-glass; the pockets are for the played-off men, and extend under the table behind the friezes, forming drawers for keeping the men in. The friezes on front, sides, and over the columns are in bronze.

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## KEY

TO THE

## ILLUMINATED SQUARES OF THE CHESS-BOARD.

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In the wars between the Crusaders and Saracens, when going to battle the Knights Templars were stationed on the right, and the Hospitallers on the left; and, as in the disputes between Richard Cœur-de-Lion and Philip of France, the Templars sided with the latter, the emblems of France have been placed along with those of the Templars, on the squares at the right hand of the King's, and those of Richard on the left.



## WHITE, OR CRUSADERS.

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### QUEEN'S ROOK'S Square.

Badge of the German branch of the Order of Knights Hospitallers.

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### QUEEN'S ROOK'S, 2.

Standard of the German Crusaders.

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### QUEEN'S ROOK'S, 3.

Shield of German Crusaders.

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### QUEEN'S ROOK'S, 4.

Badge of the Teutonic Order of Knights of the Holy Cross. In 1104 a pious German and his wife (who resided in Jerusalem) built an hospital for the use of the sick pilgrims; it was afterwards enlarged by Germans from the Hanseatic Towns; Pope Celestine granted them permission to elect a Master—they chose Henry de Walplott. The original badge assigned to them by the Emperor Henry the Sixth was a cross potent, sa.; John, King of Jerusalem, added the double cross potent, or; the Emperor Frederick gave them the Imperial Eagle; and St Louis increased it by the Chef, AZ, semée of Fleur-de-Lis. In 1230, Conrad, Duke of Suabia, invited them to Culm, where they afterwards resided; the Grand Mastership is now attached to the House of Austria.

QUEEN'S KNIGHT'S Square.

The Arms of Richard Cœur-de-Lion.

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QUEEN'S KNIGHT'S, 2.

The Banner adopted by Richard during the Crusades—the same as that instituted by the Emperor Constantine, the first Christian King, in his wars against the tyrant Maxentian; it mystically displays the triumph of the Cross.

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QUEEN'S KNIGHT'S, 3.

Shield used by Richard when going to the Crusades. On his return he adopted the three Lions garde passant.

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QUEEN'S KNIGHT'S, 4.

Badge of the Military Order of Knights of St Sepulchre—instituted in 1099, by Godfrey of Boulogne (after the entry of the Crusaders into Jerusalem)—to guard the Holy Sepulchre. In 1489 Pope Innocent the Eighth united them to those of Malta.

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QUEEN'S BISHOP'S Square.

Badge of the Ecclesiastical and Military Order of St Blaise—instituted at the same time as the Templars; it was at its height when the house of Lusignan held their court at Acre. The Knights were officers in the courts of the Kings of Armenia.



QUEEN'S BISHOP'S, 2.

Banner carried by the Archbishop of Canterbury, who accompanied Richard Cœur-de-Lion to the Crusades; he had the name of his predecessor, A'Beckett, on it.

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QUEEN'S BISHOP'S, 3.

Shield of Knight Hospitaller.

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QUEEN'S BISHOP'S, 4.

Cross of the Order of St Gerion, instituted in 1190 by the Emperor Barbarossa; they observed the rules of St Augustin and adopted St Gerion as their patron.

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QUEEN'S Square.

Arms of the Knights Hospitallers of St John, instituted by Merchants of Melphis, in the Kingdom of Naples, who traded to the Levant before the Crusades; they obtained leave from the Caliph of Egypt to build a church in Jerusalem, and appointed friars to officiate; in 1104 they were created a military order under Baldwin, and in 1113 were placed under the protection of the Holy See by a Bull of Pope Pascal; from Jerusalem they went to Acre, and maintained themselves there until 1290, when they went to Limisson under John King of Cyprus.

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QUEEN'S, 2.

Banner of Knights Hospitallers—the eight-pointed cross, in illustration of the eight Beatitudes.

QUEEN'S, 3.

Ancient Masonic Shield—symbolic of the rebuilding of Jerusalem. *Vide* Nehemiah, chap. iv, v, 7.

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QUEEN'S, 4.

Badge of the Order of the Sword of Cyprus or Silence—instituted by Guy de Lusignan, King of Jerusalem.

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KING'S Square.

Arms of the King of Jerusalem.—They were assigned to Godfrey of Boulogne by the leaders of the Crusades, after the capture of Jerusalem, on the 15th July, 1099. The device the same as was used three centuries before for the same city; it was wrought on the banner sent by Thomas the Patriarch, with other relics, to Charlemagne before his coronation, in 800. The motto was adopted at the Council of Claremont, when the multitude responded to the appeal of Urban II, exhorting them to undertake the Crusades, by the cry of “Deus vult,” “Deus vult.” The Pope said, “Let those words be your shout of battle, for they are prompted by the Deity.”

---

KING'S, 2.

The Gonfanon, or Standard of the King of Jerusalem.—The leaders of the Crusades, when assigning this and the arms to Godfrey and his successors, changed the colours of the cross to gold, contrary to the rules of heraldry, placing metal on metal, to illustrate the 13th verse of the 68th Psalm.

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KING'S, 3.

Shield of King of Jerusalem.



## KING'S, 4.

Grand Collar of the Order of the Knights Templars.

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## KING'S BISHOP'S Square.

Badge of the Order of St Cosmas and St Damienus—instituted in 1030, to aid in the cure of the sick and burial of the dead; it was confirmed by Pope John XXII.

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## KING'S BISHOP'S, 2.

Banner of the Pope, which Stephen Earl of Albemarle, when going to the Crusades with Odo Bishop of Bayeux, Earl of Kent, received from Pope Urban at Lucca.

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## KING'S BISHOP'S, 3.

Papal Shield.

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## KING'S BISHOP'S, 4.

Grand Patriarchal Cross of the Order of Knights Templars.

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## KING'S KNIGHT'S Square.

Arms of the Order of Knights Templars—instituted in 1118 by Hugh de Pegasus and Godfrey de St Amor, who, with seven French gentlemen, went to the Holy Land and formed themselves into a brotherhood to protect pilgrims, and, in concert with the Knights Hospitallers, guarding the Temple of Solomon against the Infidels; hence their name. Baldwin, second King of Jerusalem, gave them lodgings in his palace; for nine years they lived on charity. Pope Honorius, at the request of Stephen, Patriarch of Jerusalem, pre-

scribed them an order for life, and to wear a white garment, and Pope Eugenius added the red cross. The Council of Troyes in 1128 approved of the order. In ancient Egypt the cradle of the order is to be found, the mysteries of which were transmitted by the Egyptians through the chiefs of the Hebrews down to John the Apostle of "brotherly love," and were held as a sacred deposit by the brethren of the East until 1118, when the Christians, persecuted by the Infidels, appreciating the courage of the Crusaders, who, with sword in one hand and cross in the other, defended the holy places under Hugh de Paganus, thought it their duty to confide to them their treasure, sanctified by the cross. Hugh was clothed with apostolic patriarchal power, and placed in legitimate order of succession of John. Such was the origin of the Templars, and the fusion of the various modes of initiation of the East, under the title of "Primitive Christians, or Johannites," and to this belongs the degrees consecrated by the rules of the Temple.

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#### KING'S KNIGHT'S, 2.

The "Beausant," or War Banner of the Knights Templars—white, with four black pales, denoting fair to friends but death to their enemies. Their grand standard, or "Beaucennis," was white with red cross of the order on it.

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#### KING'S KNIGHT'S, 3.

Knight Templar's Shield.

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#### KING'S KNIGHT'S, 4.

Star of the Military Order of Knights of St Sepulchre, worn by the Administrator-General.



## KING'S ROOK'S Square.

Badge of the French branch of Knights Hospitallers.

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## KING'S ROOK'S, 2.

The "Oriflamb," or Standard of St Denis—so called from its colour, and being slit upwards to resemble flames. It was used by the monks of St Denis in their private wars to recover their property, and was carried by their proxies, who, in quality of the defenders of the rights of the monastery, were called "Standard Bearers to the Church," *Signiferi Ecclesiarum*. The Counts of Vixen and Pontoise had the title in St Denis—the Kings of France under Philip the First, or his son Louis le Gros, having become proprietors of these places (Vixen and Pontoise), this standard became the royal one of France ; but after its capture by the English at the taking of Paris, in the time of Charles the Seventh, the White Standard was adopted in its stead.

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## KING'S ROOK'S, 3.

Shield of Bertrand du Guesclin, a Grand Master of the Knights Templars—see a woodcut of 1490, in the *Bibliothèque Royale* of Paris.

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## KING'S ROOK'S, 4.

Grand Conventional Cross of Order.

## THE SARACENS.

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### KING'S ROOK'S Square.

The emblem of the Order of the Fish of Mogul, or "Mahi Moratiel,"—the first word being the name for fish, the second denoting its dignity. It was from time immemorial worshipped by the Hindoos, from whom the Egyptians derived their religious tenets ; it is deemed to be as ancient as the dynasty itself. Using the fish as a mark of dignity is supposed to have arisen from the tradition that when Abraham had sacrificed the scape-goat, he threw the knife away, which, according to the Mahommedan version, falling into the sea, struck a fish ; from a belief in this as a fact, a fish is the only animal eaten by them without having its throat first cut. It is borne on a white elephant before those of the highest dignity in the State.

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### KING'S ROOK'S, 2.

The "Derufch-e-Kawanee," or Ancient Standard of Persia.—Before the Mahommedan conquest the youthful Feridoon, rightful heir to the throne, had been obliged to fly from the usurper Zohauk, and was secreted by a blacksmith named Kawah, and reared on the milk of his cow ; this being discovered by Zohauk, he ordered the two sons of Kawah and the cow to be killed, upon which Feridoon erected as a standard the Smith's Apron, and, aided by Kawah, raised a revolution by which he regained his throne. This standard was afterwards richly embroidered with jewels, to which every succeeding Emperor was obliged to add. It was continued as the Royal Standard until taken by the Turks at the battle of Saad-e-Wickus, and sent to the Caliph Omar.



## KING'S ROOK'S, 3.

Ancient Shield of Miramolin, a Moorish King.

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## KING'S ROOK'S, 4.

The "Gurz-Gaweesir"—emblem of the order instituted to commemorate the revolution of Feridoon and Kawah, who, with clubs, killed the men sent to slay the sons of the latter.—*Vide* Sir John Malcolm, vol. i, p. 19.

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## KING'S KNIGHT'S Square.

Star of the Ancient Order of the Sun of Persia.

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## KING'S KNIGHT'S, 2.

Flag of the Turkish Warrior Delly, or Dare Devil.—*Vide* Nic. Nicolâi.

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## KING'S KNIGHT'S, 3.

Shield of ditto.

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## KING'S KNIGHT'S, 4.

Badge of the Order of the Crescent of Turkey.

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## KING'S BISHOP'S Square.

Emblem of the Order of the Goog—used to denote fertility, and some other mystics still kept secret by the Brahmins. It is always borne on a white elephant before officers of State.

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## KING'S BISHOP'S, 2.

Standard of the Crescent.

KING'S BISHOP'S, 3.  
A Turkish Shield.

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KING'S BISHOP'S, 4.

Small Medal attached to the Collar of the Order of the Crescent, along with that on King's square.

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KING'S Square.

Grand Collar of the Order of the Crescent—in the centre of which the cypher of the reigning Sultan is placed.

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KING'S, 2.  
Turkish War Banner.

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KING'S, 3.

Saracenic Shield—used in the Crusades by a Turkish warrior, who was slain by an ancestor of the Dukes of Milan, and which has since been used as the armorial bearings of the Ducal family.

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KING'S, 4.  
Emblem of the Order of the Star and Crescent of Turkey.

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QUEEN'S Square.

Ornament in the centre of the Throne Room of the Palace of the Alhambra—in the centre of this the cypher of the Sultan.

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QUEEN'S 2.

The Standard of the Sultan.—None but the Sultan or relatives of Mahomet can use green colours.



QUEEN'S, 3.  
Turkish Shield.

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QUEEN'S, 4.

Star of the Order of the Crescent.—This was first conferred on a European by Selim II, who, after the battle of Aboukir, granted it to Lord Nelson.

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QUEEN'S BISHOP'S Square.

Emblem of the Order of the Punja.—When an Eastern Emperor signed any treaty which he purposed strictly to adhere to, a paste was made of sandal-wood and affixed to the deed, and on this he made an impression with his hand. On State occasions this is borne on a white elephant before the Emperor; the ground of this square being white, the elephant is coloured black, as a contrast.

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QUEEN'S BISHOP'S, 2.

Standard of the Crescent, or emblem of the Mahommedan religion.

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QUEEN'S BISHOP'S, 3.  
A Turkish Shield.

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QUEEN'S BISHOP'S, 4.

Medal of the Order of the Crescent, conferred on the officers of Nelson's fleet after the battle of Aboukir.

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QUEEN'S KNIGHT'S Square.

Star of the Ancient Order of Sol in Leo of Persia.

QUEEN'S KNIGHT'S, 2.  
Flag of Turkish Cavalry.

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QUEEN'S KNIGHT'S, 3.  
Shields of Soldan, the Saracenic Knight.

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QUEEN'S KNIGHT'S, 4.  
Reverse of the Medal of the Order of the Crescent of Turkey

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QUEEN'S ROOK'S Square.  
Emblem of the Order of the Ullum.—It is borne, at all processions, on a white elephant, before the dignitaries of State. In 1804 it was carried before Lord Lake, on his being created an Omrah of the empire, by the Emperor Shah Allum.

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QUEEN'S ROOK'S, 2.  
The "Zulfeka," or Standard of Persia, adopted after the loss of that of the Smith's Apron—it is held sacred by the Persians.

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QUEEN'S ROOK'S, 3.  
Shield of Tydeas, a Saracen King of Thebes.

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QUEEN'S ROOK'S, 4.  
Minor Star of the Ancient Order of the Sun of Persia.



## THE SHIELDS.

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The four shields on the corners of the table denote the respective sides of the contending parties.

The Saracens' is marked by the round ones, copies of ancient Persian shields in the Imperial Armoury of St Petersburg; the White or Crusaders', by those with the red crosses, which are Knights Templars. Hugh de Pegasus and Godfrey St Amor, to commemorate the primitive poverty of the Templars, had engraven on their seals two men riding on one horse, such being the manner in which the first of the Order travelled to Jerusalem. (*Vide* "Hist. Univers. de Mathew de Paris.") These were in time changed for a device of a field argent, charged with a cross gules, and upon the nombril of one a holy Lamb, with its nimulus and banner, and on the other a winged horse. After the arrival of the Templars in England these were assumed by the Society of the Temple.

The ornament above the shield with the Lamb is the badge of the Order, instituted on the defence of Rhodes against the Saracens, by the Templars under Asmodeus VI, Count of Savoy, and has since been borne as the arms of that family; the motto, "*Fortitudo ejus Rhodium tenuit.*"

That over the shield with the winged horse, is the minor collar of the Order of Knights Templars.

HISTORICAL ILLUSTRATION  
OF THE  
FRIEZES OF LUDWIG SCHWANTHALER.  
IN THE PANELS OF THE TABLE.

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FRIEZE No. 1, on top of Table, at White or Crusaders' side.—  
The representations on the first wall of the friezes begin on the battle-field of Tiberias. A Crusader lies fallen, slain, on the ground, having sunk from his horse. A horse without a master becomes the spoil of a Turkish mercenary, whose foot rests on the breast of the corpse of a knight; for the lenity of the Sultan only began after all opponents had been hewn down on the field of battle, and even then it did not extend to all who had surrendered. The Templars and Knights of St John, those indefatigable foes of the Mussulman, were forthwith executed under pretence of some crime. We here behold one of them stretched headless on the ground, and his hands, though bound, are piously folded. The other captive knights and nobles were brought before the conqueror. Exhausted with fighting, thirst, and the heat of the sun, and prostrated by sorrow, they excite



his compassion, and he causes a cooling draught to be brought to the King; but his keen eye perceives that the latter intends to reach the goblet to Rainald de Chatillon, the originator of the new dissension, who is also amongst the prisoners. The draught would have conveyed to him the right of Oriental hospitality. But the Sultan's command intervenes. With angry reproaches he demands of his hated foe whether he will accept the Koran, and the firm refusal of the latter is the sign for the slaves in attendance to drag him away to execution. This is the moment in which we first behold the Sultan. He is seated on a lion's hide; behind him are two of his wild commanders; at his feet, a slave, whom a rope held in his hand designates as the minister of his death-fraught commands; by his side is the goblet from which the unfortunate Guido had quaffed the refreshing draught. The Sultan himself, whose slender, sinewy frame appears burnt up by the fierce rays of the sun on battle-fields and on the march, as though it were by an internal fire, and whose features are noble, well-marked, and expressive, betrays through his eyes the anger he feels: by the gesture of his hand, which is stretched out, he commands the instantaneous execution of the sentence of death against Rainald. Before the Sultan stands the captive King and his Knights. The forms are manly and full of dignity; their heads are inclined towards the ground; their looks are dark and serious, but still proud. Old Rainald, whom a slave with a drawn sword already has seized by the hair to drag him to execution, is the last figure amongst them.

FRIEZE No. 2, on top of Table at right hand of White.—We next come upon Saladin's victorious army. We pass the hosts of his infantry, who march onward in close ranks, a promiscuous throng,

whom warlike exercises have narrowly fused together, and amongst whom we recognise the sharp features of the Bedouin, the negro-like physiognomy of the African, and the active build of the Turk. The leaders are mounted on light Moorish horses, behind the military music of horns and cymbals. Nor are wanting in the procession, which conducts us to Jerusalem, the judicial Aga, in his flowing robes and bearing the axe, nor the uncouth form of the Dervise, hinting how the supremacy of the Koran is to be established on the reconquered soil.

The hosts of Saladin had long inundated the land to the sea-shore, when the stout walls of the capital still bade defiance to the conqueror. The citizens of the town, in order to prove themselves worthy of the sanctuary, had prepared for resistance with enthusiastic courage, under the command of Balian d'Ibeline, a knight worthy of all honour. The milder proposals of the Sultan were rejected, while the *élite* of his troops, hitherto accustomed to victory, were thrown headlong from the walls they had already surmounted. But all hope of relief, all prospect of a fortunate issue to their desperate resistance failed, and nothing remained but to submit at discretion to the conqueror. His sentence was in these words:—"All the inhabitants are slaves, and only on payment of ransom will they be allowed to depart." The courage of the leaders of the people did not go to the extent of withstanding this hard condition, while their only care was to provide the sums necessary even for their poorer brethren. The Sultan held his solemn entry, at the head of his victorious hosts, on the 3rd of October, 1187, and entered the Temple amidst the clang of trumpets and of cymbals. The gilt cross which decorated the top of the sacred edifice was thrown down; everything peculiar to the



Christians was removed from thence, and even the walls were purified, according to Moslem notions, with rose-water and fumigations of amber. The citizens beheld this desecration with deep grief, and every one who could afford the ransom hastened to quit the painful scene. The sums derived from the elder foundations and from the taxation of the wealthy inhabitants were already exhausted, and still, for want of the ransom, a great number of Christians, destitute of means, were threatened with slavery, however much Saladin had relaxed from the greatness of his first demands. At this juncture, Adel, the Sultan's brother, requested a present of a thousand of these slaves, in order, as the event proved, at once to set them at liberty. It was not Saladin's nature to be outdone in generosity. He gave the Commandant and the Patriarch of Jerusalem an equal number; and when even by these means all had not received their liberty, he granted a free departure during one day to every one who could be proved to be without means. Indeed, the misery of the outcasts touched him so deeply, that he made inquiries into the histories of individuals, and distributed money amongst them. Those were most considered whose fathers or husbands had fallen, or were in captivity; but so lavish was the expenditure on all, that the greater part of the ransom which had been received was exhausted. The sufferers moved towards the coast in several divisions, accompanied by squadrons of Turkish cavalry for protection, while care was taken to provide resting-places and a supply of provisions; and they reached the Christian cities along the shore in safety, in order from thence to be transported to the West.

FRIEZE No. 3, on top of Table opposite Black or Saracen side.  
—We behold these events in the next groups of the frieze. The

Egyptian squadrons approach the holy walls of the Temple, still decorated with the symbols of the Christian worship; but the crescent and horse tail is already erected, and the large cross which ornamented the cupola is broken and thrown down. A Mussulman, armed with a destroying hammer, seizes it, scornfully looking round at the anguish which the sight causes the Christians. "The earth quaked," says one, in relating the sad occurrence, "with the cry of woe of the unfortunate people, who beheld the desecration of their most sacred object. Already prepared to leave their dear loved temple, they fly with horror. Like the prophets of the old covenant, on the same spot, a monk, with hands raised towards heaven, utters a cry of woe. Others sink humbly on their knees in the dust, once more on this spot to pray to the Lord, that it may please him to behold the disgrace of His temple; dissolved in tears, they hide their faces, and even the infant on his mother's back joins in the general lamentation."

FRIEZE No. 4, on top at left of White.—No delay is permitted. The time appointed for a free departure presses. The captains of the escort wait, while camels and asses for the sick and the baggage are in readiness.

Before the gates of the city we behold the Sultan, still in his warlike habiliments. The ensign of the supremacy of the Koran is erected before him, while behind him stands his veteran body-guard. The features of the sovereign betray grief and compassion. A Moorish youth, superbly dressed, presents him with a vessel filled with gold, of which he hands a liberal share to the venerable Knight, who was perhaps once the Commandant of Jerusalem. Still further, to touch his heart, the Queen Sybilla brings orphans to him. What-



ever her failings, through womanly weakness, the abasement of the Queen, the daughter of so noble a house, cannot leave him insensible. Further on we come upon the procession of the exiles—the patriarch, the priests and monks, who carry away their sacred vessels, according to the permission granted them.

FRIEZE No. 5, upper one, over Column at left of White.—Here rests a venerable old man; even he must quit the sacred soil in which he would soon have found a place of rest. His strength forsakes him, and his lips do not touch the goblet which his affrighted daughter offers him. The retainers, in vain carrying their arms, move on in moody silence: the poor advance, laden with their wretched stores, followed by a mother, bearing a child in arms, and looking anxiously back towards her other darlings. The pilgrims have now reached the coast, and embark on board the vessels which are to bear them to their Christian brethren at Tyre, under the command of the Egyptian warrior, who stands near them.

The author cannot resist calling attention to the excellences of the work of art which accompanies this historical narration. It is a tragedy in the highest style of art, combined with the great truth to their several characteristics with which the Frank Knights, the Turkish hosts, the prudent Sultan, and even the distorted Dervise are designed. A noble plastic beauty pervades all the forms. Even the King and Queen of Jerusalem, although conquered, and not free from the guilt of the universal misfortune—even the Sultan and his chiefs, although hardened and menacing, have a self-possessed and dignified bearing. What a depth of grief finds expression in the group of the inhabitants of Jerusalem! One feels that it is not only their own distress, not only the home which they have forsaken, that

they bewail, but the destruction of the Sanctuary. How pathetic is that old man, who has thrown himself down once more on the sacred soil, from which he is compelled to part; or that younger man, who tears himself, with the strength of despair, from the aspect of the desecration! How touching yonder scene of filial affection, in which a daughter once more comforts her dying father! The genius of the plastic art, with its requirements of beauty of outline, with the absence of colour, and of perspective depth, is apt to present the appearance of coldness: here, the warmth of Christian feeling is combined with the beauty of antique forms.

The second wall of the frieze gives a crowded view of the march of the Crusaders from Europe to Asia.

FRIEZE No. 6, in front, on side opposite White.—We first behold the arming of single individuals. A Knight, ready armed and standing by his war-horse, takes leave of his wife and children; individuals of the lower orders take the vow of the Crusade, kneeling to receive the blessing of a monk, and a forest of spears indicate the numbers which follow their example. A noble banneret presents the banner of the Crusade to a Bishop, which the latter consecrates to its pious purpose with holy water. The great Emperor then appears at the Diet, and the Cardinal Legate is fastening the cross to his person. Behind him, kneeling like himself, his son Frederick of Suabia, and other princes of the empire, are distinguished by their banners. The German Bishops assist at the solemn ceremony, sending pious prayers to Heaven for the issue of the undertaking: the earnest, enthusiastic spirit of the time is expressed in every countenance, and in every pose of the figures.

In FRIEZES 7 and 8 (No. 7, upper one over Column; No. 8, in front of pocket and drawer on right hand of White), we are



transported to the gates of the imperial city of Regensburg (Ratisbon), and accompany the march to Vienna, where the streamers, decorated with crosses, float from the vessels of the Danube, which are destined to bear the army onwards. A page leads the mule of the Cardinal at the head of the host, while seven Bishops follow him on horseback. Immediately afterwards follows the Emperor's Majesty. He is in armour, bearing the sword of the empire in his right hand, but adorned with his crown and imperial mantle, and his glance reaches far forward with earnest caution, as he bestrides his long-stepping, powerful charger. In his countenance you may read the cares of the general, and the pious confidence of the Christian prince. The Princes and Knights are grouped behind him in splendid armour, and after them the close ranks of the feudal infantry, subject to a strict discipline like the legions of those Roman imperators whose example Frederick so loved to follow. A Knight brings up the rear of the regular army, and he is then followed by the free multitude. Everywhere the careless, fanciful element of a free life is united with the ecclesiastical, pious earnestness of the Crusade. With the Knights we perceive falcons and hounds; and here the active minstrel, with his harp on his back, his glass in his hand, and his true love on his arm, wanders onward by the side of hoary monks intoning their psalms.

The artist properly passes by the further difficulties of the march on European ground, the discipline of the army on the march through Hungary, the skirmishes with the wild tribes of the border, and the repulsive disputes with the Byzantine powers, in order at once to transport us into Asia.

In this work of art the peculiar feeling which produced the Crusades is beautifully and strikingly manifested. We see grief for

the desecration of the holy place by the unbelievers, pious humble sacrifice for the cause of God, confidence full of power, chivalrous instinct attracted by the adventures of the East, expressed in a peculiar manner by the different ranks of society. It is simple and pious in that youth of the people, whose vows are received by yonder monk; dignified and firm in that noble, whose banner received the episcopal blessing; vigorous and bold in the well-armed Knights, who do not forget the pleasures of the chase even on that holy march; indifferent and quiet in the bands of mercenaries, accustomed to follow strange guidance. With the Bishops and Princes the consciousness of the representation of great interests, the bearing of men on whom the eyes of the people rest, is characteristically expressed in different modes. Glorious above all is the form of the Emperor, indicative of the firmness of the general, the wisdom of the aged sovereign, the provident care of experience, and the pious firmness of a trust in God. With all the multiplicity of forms there reigns in the whole composition an impetuous animation. We behold the beginning of the train, the collection and ordering of the host, and the growth of the multitude, and the entire mass ardently presses towards the distant goal.

The treatment of costume, in the full sense of the word, is also remarkable. Modern times had formerly regarded the Middle Ages in the forms which they had assumed towards their close. The ponderous armour, overloaded with ornaments, used by the Knights at tournaments—the over-refined, stiff, and turgid gallantry, and false chivalry of the romances, were applied to the earlier centuries, and it was thought that only in this manner the supposed barbarity of those times could be made palatable. The historical investigations of the two last decenniums have put aside this prejudice, and torn



off this false glitter. Between the fierceness of the tenth, and the overloaded and clumsy finery of the fifteenth century, we have—we may almost say—discovered a period in which strength and sentiment were moulded in a pure and simple form. We have thereby gained an understanding of the dress, which is ever a most important manifestation of the spirit of the time. It is known that in these more picturesque centuries, men's bodies were not yet enveloped in those uniform, rigid armours of solid iron. The supple shirt of mail, and the close-fitting morion, are forms with which we are well acquainted, and the fantastic multiplicity of armour with which they were united has now become accessible to our knowledge. With this better knowledge of the Middle Ages, as regards their outward appearance as well as their inward spirit, the sharp contrast to the old world, with which we formerly beheld them invested, disappears. The thread of tradition becomes visible to us, carried downwards through the lapse of centuries to our own times.

For pictorial, and especially for plastic art, the gain is invaluable. The calmness and moderation of the antique world is its lasting inheritance: that glittering, sickly, exaggerated romanticism is an element inimical thereto. As long, therefore, as the Christian Middle Ages were only conceived in the latter spirit, Art remained confined to the limits of the antique world, and excluded from the large range of Christian materials, and the real site of our sympathy; and it required a correcter historical view of times past to render a sufficing sculpture thereof possible.

I believe that the sculpture represented in the sheets before us causes this enlargement of the sway of the plastic art to be more recognised than any other. In its spirit as well as in its form, in its expression and its costume, we perceive the noble, simple character, which formerly one believed was to be exclusively found in antique objects; and yet the warmth of Christian feeling, the feeling of the familiar, which alone can entirely satisfy us, pervades the whole.

These constant troubles and battles (viz., those in which the Crusaders were engaged on their march through the territories of the Sultan of Iconium, who had entered into treaties for the safe passage of the host of the Christians, which his sons, who had in the mean time succeeded to the sovereign power, treacherously broke—they beguiled the army of the Emperor into barren, unwatered deserts, and attacked it repeatedly with overwhelming numbers) are the subjects of the Frieze of the third wall.

FRIEZE No. 9, upper one over Column to left of Black.—From the vessels we behold the train immediately striving to ascend through the mountains; we see beasts of burthen urged by their drivers over rough cliffs.

FRIEZE No. 10, on side in front of Black.—Warriors in heavy armour; horsemen on their steeds are climbing upwards through steep passes. Then combats with swarms of Turks; Frederick of Suabia in the crowd is menaced by a stone which has been thrown.

FRIEZE No. 11, upper one over Column to right of Black.—The Emperor himself, in an attack of cavalry, has boldly spurred on before his troops, and drives the enemy's archers from their ambush.

FRIEZE No. 12, in front of pocket on drawer to left of White.—Next comes a renewed combat near a well, the comfort of pilgrims in the wilderness, and at last the light infantry, and swift horses of the fugitive Mussulmans, hurrying towards Philomelium.

FRIEZE No. 13, lower one over Column to the left of White.—Now is represented the last and most violent battle against Holbeddin: falling horses, lost shields are here—and in well-ordered ranks we behold the attack of the Knights and the retainers against the irregular and retreating Turks, and against the body-guard, still protecting their sovereign, who has sunk from his charger, burning with rage at the defeat he has sustained.

The sheets before us present, in a succinct but most lively view, the difficulties of the march, and the troubles of an incessant combat.



The task—a difficult one for sculpture—of presenting the advance through the mountains, is at the very outset solved in a masterly manner. We see how men and horses climb upwards; how the unevenness of the ground separates individuals, how the enemy threatens from innumerable hiding-places; yon Crusader, waving the flag from the top of the mountain as a signal and encouragement for those who have remained behind, giving us a feeling of momentary contentment at surmounting one of the innumerable hindrances in the way; but the temporary nature of the result is seen in the repeated combats which follow, and in the torment of continued difficulties in these fights, the serpent-like activity of the Turks, the manly bearing of the Knights, and the piercing glance of the Emperor, as he presses on the enemy at the head of his people. The fall of Holbeddin, under the guard of his brave and faithful squadrons, closes this series of the combats, the continuation of which, in a grander style, we find presented on the last wall, with an admirable group.

The representations of the fourth wall begin with the battle of Iconium.

FRIEZE No. 14, lower one over Columns to right of White.—Here we behold the Emperor bearing the banner of the Crusade, and, sword in hand, charging the ranks of the enemy at full speed. "Christ overcometh!" The Knights follow him, and the infantry crowd after them. The Turks flee in terror as fast as their light horses will carry them—the field is covered with the corpses of the Infidels.

FRIEZE No. 15, inside of pocket, in front of drawer to right of White.—Next are seen the walls of the Park, decorated with antlers and grotesque Moorish work. Behind these are the towers of Iconium. After the victory has been won, hymns of gratitude are raised.

FRIEZE No. 16, lower one over Columns to left of Black.—The Archbishop celebrates high mass. Behind the seat of the Bishops, the Emperor and his Princes humbly kneel, relieved from the weight



of their warlike helmets, which we perceive, with their fantastic ornaments, in the hands of their pages. Still further back is the army kneeling, both old and young Knights. How beautiful is the expression of piety on their manly, simple, German countenances!

FRIEZE No. 17, lower one over Columns to right of Black.—A few trees indicate the resumption of the march, and lead us to the bank of the Saleph. The Emperor is already in the midst of the river; his horse rears wildly, and, borne down by the weight of his armour, the old man is in the act of sinking. Horror seizes the Knights who follow him, and they forget their own danger. The great misfortune has happened.

FRIEZE No. 18, inside pocket, in front of drawer to right of Black.—The funeral procession approaches the cathedral of Antioch. The Archbishop and the Abbot receive the afflicted son; priests follow; six nobles are the bearers of the bier on which the dignified form of the Emperor rests with piously-folded hands.

Amongst the particulars of the representations on this wall, those especially worthy of remark, are the fury of the attack in the battle, then the beautifully varied expression of piety in the Knights kneeling at the festival of thanksgiving, and lastly, particularly the death scene. The stumbling of the charger and the sinking of the Emperor are managed in an artistic and masterly manner; whilst the terror of some of the attendants, who perceive the misfortune, is presented with the greatest truth. In order to feel the full beauty of the whole composition, we should draw close together the separate sheets of our engravings. In the contrasts of moments of agitation and of earnest repose, of battle and of thanksgiving, of the tragic scene in the river, and of the funeral, and the interchange of a warlike existence in victory and death, and of ecclesiastical tranquillity, the impressions made upon us in the last act of the great tragedy are expressed in a surprisingly beautiful manner.





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